

English 110/College Now

Spring 2010

Instructor: Corbett Treece

Class: Monday; Wednesday 4:10-5:50

Office Hour: Before or After Class; by appointment

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course website: cunycomposers.wikispaces.com

Welcome to English 110: College Composition.

This class will guide you through the process of writing college level essays and help you to become a more efficient writer of a variety of forms of composition, such as narrative, description, argument, exposition, and expository papers.

Course Objectives:

By the end of ENGLISH 110, students should be able to do the following:

- Demonstrate an understanding of short professionally written texts of college-level difficulty by analyzing and evaluating the ideas that inform such texts.
- Present a reasonably accurate and complete **summary** of a passage of academic prose (main points in the passage identified correctly and fully).
- Write coherent and well-organized argumentative essays in which ideas from assigned texts are cited.
- Create comparison/contrast essays in response to professional texts that are thematically related.
- Develop competence in the use of college-level academic vocabulary.
- Demonstrate (with reasonable consistency) control of Standard English grammar, punctuation, spelling and mechanics.
- Pass the common **final** exam given at the end of English 110.

All readings will be available in your textbook *Great Writing: A Reader for Writers*. Additionally, our course has a website set up at cunycomposers.wikispaces.com. Here you will be able to access any handouts you have misplaced, updated calendars of assignments, the syllabus, writing guides and additional readings.

Note: I am grateful to Tracy Duckart of Humboldt State University from whom I am borrowing MANY ideas for the makeup of this course. Check out his website at <http://www.humboldt.edu/~tdd2/index.html>.

Course Description

Writing is a skill, and as is true with any skill, with mindful practice comes improvement. Consequently, this semester you will write and revise and read and write and revise and research and write and revise some more--all until your eyes bleed. Why am I subjecting you to such a rigorous regimen? Because I agree with George Orwell: “If you cannot write well, you cannot think well, and if you cannot think well, others will do your thinking for you.”

English 110 is an expository writing class, one that focuses on substantive, analytical, claim-driven essays. You will write four of these specifically for our course on topics you select, and from these four you will pick at least three to polish for inclusion in your Evaluation Portfolio. On your way to the Evaluation Portfolio, you will compile a Working Portfolio in which you reserve a hard copy of *everything* that goes into the production of your essays. Each essay will benefit from in-class workshops, peer feedback, and commentary from me. I will not grade your essays--not until they are complete, anyway. To do so would be counterproductive. I want you to stretch, to experiment, to shake lose the shackles of the five-paragraph essay. I want you to try new prewriting and revising strategies, to play with audience and purpose, to make conscious choices with your writing and to be aware of the consequences of those choices. Even if you're unhappy with the results, you will have learned more about yourself as writer, and that, really, is the purpose of this class.

To further support you in your journey toward improved writing, you will maintain a writer's log and complete postwrites (important components of your Working Portfolio), perform research on topics you select and participate in a wiki project, select readings for each other, and closely read selections others offer. We will work hard together this semester, but we will also have fun--the two are not mutually exclusive--and you will emerge with a repertoire of writing processes and strategies that prove effective for you. (Duckart)

Course Policies

Deadline Policy

I don't like busywork myself, so I never assign it. I try always to be respectful of your time and your energy, and I am always happy to share my rationale for every assignment and activity. And believe me: I have no interest in increasing my workload by increasing yours. Why am I telling you all this? Because I need you to understand why I do not tolerate missing assignments—you **must submit *everything* if you want to be able to turn in an Evaluation Portfolio and to pass this class**—and why a late submission results in a hefty hit to your course grade.

A few exceptions exist. If you miss a deadline due to absence, I will not penalize you for both the absence and the missed deadline; this holds true for everything **except** Evaluation Portfolio and Wiki Project. These are ironclad and unassailable.

Please, please do not let something like dissatisfaction with your drafts prevent you from submitting them on time. Remember that I do not grade individual drafts and that you must keep

revising your essays until they meet minimum criteria, until you're happy with them, and until you bump up against the Evaluation Portfolio deadline.

*****Please note that all assignments must be typed and presented in hard copy. I cannot accept email submissions.*****

The Evaluation Portfolio

All students passing the class with a C- or better will submit an Evaluation Portfolio (12 full pages, minimum) comprised of at least four pieces of writing: a cover letter and three revised essays, two of which must be analytical. The Evaluation Portfolio will be submitted at the end of the semester.

Students with a D+ or lower will receive a grade of *NC* for the class and must reenroll in English 110 in order to receive college credit or to enroll in future College Now courses.

The Working Portfolio

For each of your papers, please reserve a section of your Working Portfolio in which you preserve a hard copy of *everything* that goes into the production of that paper: **rough drafts, prewriting, notes, research, reader responses, workshop results, writer's log entries, postwrites, etc.** **Don't throw anything away--ever.** I ask that you maintain a Working Portfolio for three reasons: first, I need you to recognize, value, and learn from the work that goes into good writing; second, I need to protect you against any potential plagiarism accusations, and third, I need, throughout the semester, to be able to evaluate the progress your writing makes, your ability to aid other writers in the evaluation of their work, and your own self-reflection of your work. If you cannot produce a comprehensive and satisfying Working Portfolio upon request, I must ask you to abandon the associated paper and write another, so please always be prepared to produce it. **You will need to bring your Working Portfolio to each class session, and you will present your final, organized Working Portfolios to me during our finals week grading conference.**

Attendance and Promptness

We have only thirteen short weeks together, and we have quite a bit to accomplish in that time. Please plan to attend every class session. Although you are allowed two absences without penalty--to accommodate special circumstances, I suggest you reserve those absences for emergencies. Not coming to class because you aren't in the mood or don't have an assignment prepared will seriously hurt your grade.

I can make *small* exceptions to this rule **only if** you have satisfactorily and promptly completed all course requirements to date **and if** you have been absent in the case of **documented** illness or emergency only (so apprise me promptly of your illness or emergency). Use your absences carefully, please, and keep track of your attendance because while I appreciate the

rigors of your life, I cannot grant college credit unless you do the work of the course--and that includes consistent attendance.

I expect punctual attendance: Disrupting your colleagues and me by arriving late is both unprofessional and rude—and tardiness makes me crazy (and cranky). I will take attendance on the hour; if you arrive even two seconds late, you will be marked absent, so you must see me after class to inform me of your arrival. And then we will have a chat about your tardiness. **If you arrive more than fifteen minutes late, you will not receive credit for that class session.** Frequent tardiness will radically lower your course grade, and chronic tardiness will result in a failing grade for the course. If you arrive late to class carrying food or coffee that you clearly bought on your way, you will be asked to leave.

You are responsible for the information you miss due to absence and late arrival. This responsibility includes reviewing ***the course website*** (*CUNYComposers.wikispaces.com*) polling your classmates—not me—to gather missed information. If you are absent, you must contact a classmate for the day’s notes and look for assignment updates and handouts on the course website. Your instructor is not responsible for getting you caught up or filling you in on what you missed. Do not email her asking what we did in class. That is what the website is for. Do not ask her if you “missed anything important.”

Participation and Preparedness

Because English 110 is not a lecture course, the success of its members depends in large part upon everyone's preparedness and participation. It behooves you, then, to complete your homework before you come to class (typed, in hard copy); to bring the appropriate course materials to class; and to contribute to class discussions, workshops, and activities. Coming unprepared to class seriously undermines your success and cheats your colleagues; so **repeated underpreparedness must result in either dramatic course grade reduction or disqualification from the course.**

I will use a variation of Professor Doug Hesse's criteria to evaluate your participation:

- if you “seem[] to come to class prepared,” if you “seem[] to follow discussion, and your body language seem[s] to encourage others in the class to share their insights,” if “. . . you [are] prepared and engaged,” if “[y]our presence [is] productive,” you will earn a **C**.
- If “you satisfy all of the criteria for a [C]” and “also contribute[] in explicit and effective ways to the class discussion or work,” maybe by making “several appropriate comments” while remaining “attentive to the needs of others to participate,” maybe by making “only a few comments but these [are] of such quality that they move[] the class in good and productive directions,” you will earn an **A**.
- If your participation falls somewhere between the above descriptions, you will earn a **B**.
- If “you c[o]me to class but . . . either [don’t] seem prepared or . . . your presence detract[s], in however small a fashion, from the quality of class experience for others,” if “you read the paper or sl[ee]p or browse[] email or your textbook,” if “you mutter[] or talk[] or ha[ve] some behaviors that discourage[] others from talking,” you will earn a **D** or **F** depending upon the severity and frequency of that disruptive behavior.

A Word about Classroom Behavior

I value our class sessions: they allow us to synthesize information, apply new knowledge, and learn from each other. I therefore expect the following common courtesies:

- Arrive on time and prepared, and remain for the entire class session.
- Unplug: turn off cell phones, pagers, and music before class begins. Answering a cell phone or reading/sending a text message will earn you an absence for that class session. Our class sessions will be lively enough to discourage this behavior, but I want to offer fair warning, too.
- Spend your time in English class on your English class. You have committed these hours to this class this semester, and I and your colleagues expect you to fulfill that commitment. Doing work for other courses or attending to personal business during class time will earn you an absence for that class session. Using group work and peer review time to talk about your cat, or your boyfriend, or something stupid Kanye West is inappropriate, disruptive, inconsiderate and a major waste of time.
- Leave the classroom only in the case of an emergency (nosebleed, ruptured appendix, etc.). Visit the restroom, get snacks, and print homework on your own time, please.
- Exercise respect for others and their ideas.
- Come to class with all your mental faculties in tact and unaltered by chemical substances. Seriously.
- Know that I will not tolerate disruption: disruptive students will be evicted and earn an absence for that class period.

Plagiarism

I will not tolerate any form of academic dishonesty. **Those who submit another's work as their own--a relative or friend's paper, an essay purchased from a paper mill, work copied from a printed or online source, work already submitted and evaluated for another class and the like--will, at the very least, fail the course.** I mean it. Please see the attached description of Plagiarism for more information on what this includes.

The End of the Semester

When you submit your Evaluation Portfolio at the beginning of class on Wednesday May 12 you will have completed the classroom portion of our course; you will still, however have to take a final exam that will be administered on Wednesday May 19th.

Grade Breakdown:

In order to receive a passing grade in this class:

- You must submit all four essays to pass this class.
- You must include a cover letter with your Evaluation Portfolio to pass this class.
- You must complete the wiki project to pass this class.
- You must meet attendance and participation requirements to pass this class.
- You must attend all feedback conferences and the finals-week grading conference to pass this class.
- You must present a complete Working Portfolio to pass this class.
- You must pass the Evaluation Portfolio to pass this class.
- You must pass an in-class final exam.

The Evaluation Portfolio: = 20% of Course Grade

The Evaluation Portfolio grade will be determined by averaging together scores (see Portfolio Scoring Guide) from your instructor and two classmates who will not know the identity of the author whose work they are reading. Readers will be chosen at random and, for obvious reasons, not be members of your own peer review group, your instructor, and your own assessment of your work.

The Working Portfolio: = 40% of Course Grade

Working Portfolio grades will be determined by writer/teacher negotiation and reflect the following criteria: **postwrite scores, revisions, Writers Log Entries, punctuality of drafts/revisions, completeness, thoroughness, organization, variety, self-awareness, self-reflection, improvement, and discovery.** Please know that you must complete all elements this project to my satisfaction and by the posted due dates if you want to submit an assessment portfolio and, thereby, earn the opportunity to pass the class. Working Portfolios must include all materials that go in to the writing of all papers for this course, including Prewriting (Writers Log Entries), all drafts, all research notes, and all postwrite entries.

The Wiki Project: =20% of Course Grade

Please know that you must complete this project to my satisfaction and by the posted due date if you want to submit an assessment portfolio and, thereby, earn the opportunity to pass the class. Please also know that only those who complete their Wiki Project--through Stage 21 (not including posting the essay to the wiki)--to my satisfaction by midnight on **Tuesday March 23** have the opportunity to earn an *A* in English 110. Those who miss this deadline can earn no higher than a *B+* in the class and will still have to complete the project.

Peer Reviews, Group work, Workshopping: = 10% of Course Grade

To receive full points for this category you must be present for all peer review sessions and you must demonstrate an active involvement in reading, commenting and providing constructive criticism on the work of at least two of your classmates. The helpfulness of your comments will be assessed both during class and when the paper to which you have responded is under instructor's review. You will receive a notecard with your review score when papers are handed back. This will be done for at least four papers.

Participation/Preparedness/Attendance/Behavior:

=10% of Course Grade

Letter Grade Translation

- A = exceptional, extraordinary, superior
- B = very strong, above average, noteworthy
- C = adequate, competent, standard
- D = No credit will be given for the course
- F = No credit will be given for the course

Draft Evaluation: Translating the E, M, and L

I believe that evaluating an unfinished piece is counterproductive and unfair, so I will not assign a letter grade to any paper until it appears in your assessment portfolio. I also believe that withholding grades frustrates and confuses students, so I will use the following designations developed by Edwina L. Helton and Jeff Sommers to indicate my perception of the draft's status:

"An **E** means that your draft seems to be an **early** one—one that could benefit from some rethinking and reseeing. The draft may not fully explore the ideas it has introduced or may lack a clear focus on its subject or a clear sense of purpose. Perhaps it could benefit from a stronger sense of organization.

"An **M** means that your draft appears to be in the **middle** stages of the writing process. This draft has some solid and interesting ideas, but it could benefit from some revision and editing in order to prepare it for presentation. Usually, these drafts have established a clearly focused subject and have begun to explore the subject in ways that suggest a strong sense of purpose. Sometimes, middle drafts need further fleshing out of ideas or sharpening of the structure through which those ideas are presented.

"An **L** means that your draft is **close to being a 'portfolio draft'**—a draft that is ready to be presented in your portfolio. These drafts usually have a clearly focused discussion with sufficient substance to achieve their purpose. The writing itself may not yet be as clear and effective as it might be. This draft probably needs some polishing and editing." (158)

Submission Format for Essays and Assignments

Paper Format

Below are some basic guidelines for formatting a paper in MLA style.

General Guidelines

- Type your paper on a computer and print it out on standard, white 8.5 x 11-inch paper,
- **Double-space** the text of your paper with zero additional spaces before or after lines (find the “Spacing” menu and set the “before” and “after” spacing to “0.” This can be found by right clicking the text, selecting the “Paragraph.”)
- Use **Times New Roman 12 point font**.
- Leave only one space after periods or other punctuation marks.
- Set the margins of your document to **1 inch on all sides**. Indent the first line of a paragraph one half-inch (five spaces or press tab once) from the left margin. Note that MS Word’s default margin is 1.25 inches on the left and right sides of the page, so you will have to reset these margins.
- You should have **no additional line breaks anywhere on the page**.
- Full Pages: the first page of your essay must contain 19 lines of text (not including your header and title lines). Full pages for your second and subsequent pages must contain 23 lines of text. Turning off the Widow/Orphan control on your word processor will help you to meet these minimums.
- Create a header that numbers all pages consecutively in the upper right-hand corner, one-half inch from the top and flush with the right margin. (Note: Your instructor may ask that you omit the number on your first page. Always follow your instructor's guidelines.)
- Use italics throughout your essay for the titles of longer works and, only when absolutely necessary, providing emphasis.
- If you have any endnotes, include them on a separate page before your Works Cited page.
- Do not right align or justify your text. The lines should be uneven as they are on this handout.
- Please print on one side of the page only.
- You may use CLEAN recycled paper for intermediate drafts.

Formatting the First Page of Your Paper

- Do not make a title page for your paper.
- Be sure, however, to give your paper a title, centered, below the header.
- In the upper left-hand corner of the first page, list, in this order: your name, your instructor's name, the course, the date, and the assignment title (ie “First Rough Draft” or “Paper Proposal.”) **Please single space your header**.
- Double space again and center the title. Don't underline your title or put it in quotation marks or italics; write the title in Title Case, not in all capital letters.
- Use quotation marks and italics when referring to other works in your title, just as you would in your text, e.g.,
 - *Fear and Loathing in Las Vegas* as Morality Play

- Human Weariness in “After Apple Picking”
- Double space between the title and the first line of the text.
- See Appendix for sample student paper.

Plagiarism and Academic Dishonesty:

Plagiarism disgraces you, me, and this institution. Just don't do it.

So, What is Plagiarism?

Many people think of plagiarism as copying another's work, or borrowing someone else's original ideas. But terms like “copying” and “borrowing” can disguise the seriousness of the offense:

According to the *Merriam-Webster OnLine Dictionary*, to “plagiarize” means

- 1) to steal and pass off (the ideas or words of another) as one's own
- 2) to use (another's production) without crediting the source
- 3) to commit literary theft
- 4) to present as new and original an idea or product derived from an existing source.

In other words, plagiarism is an act of *fraud*. It involves both **stealing** someone else's work and **lying** about it afterward.

But can words and ideas really be stolen?

According to U.S. law, the answer is yes. In the United States and many other countries, the expression of original ideas is considered intellectual property, and is protected by copyright laws, just like original inventions. Almost all forms of expression fall under copyright protection as long as they are recorded in some media (such as a book or a computer file). All of the following are considered plagiarism:

- turning in someone else's work as your own
- copying words or ideas from someone else without giving credit
- failing to put a quotation in quotation marks
- giving incorrect information about the source of a quotation
- changing words but copying the sentence structure of a source without giving credit
- copying so many words or ideas from a source that it makes up the majority of your work, whether you give credit or not (see our section on “fair use” rules)

Attention! **Changing the words of an original source is *not* sufficient to prevent plagiarism.** If you have retained the essential idea of an original source, and have not cited it, then no matter how drastically you may have altered its context or presentation, *you have still plagiarized*

Most cases of plagiarism can be avoided, however, by citing sources. Simply acknowledging that certain material has been borrowed, and providing your audience with the information necessary to find that source, is usually enough to prevent plagiarism.

(Document provided by Turnitin.com and Research Resources. Turnitin allows free distribution and non-profit use of this document in educational settings.)

Lehman Spring 2010 Calendar

Week	DATE	WORK DUE/ AGENDA FOR THE DAY	HOMEWORK	REMINDERS
Week 1	M, 1/8	Fill out student questionnaire, Group introductions, distribute syllabus, go over course requirements and policies	<p>Create a wikispaces account and sign up for the group page for the class. (See Instructions Below)¹</p> <p>WLE #1: “Encounters with the written Word” Due 1/10</p>	Make sure you pick up your book <i>Great Writing: A Reader for Writers</i> from Carman Hall Room 189 before class on Wednesday
	W, 1/10	<p>In Class: Read handout: “Introduction to Prewriting”</p> <p>In Class: work on Brainstorming, planning. WLE#2 (Part 1): “The Examined Life: Prewriting for Essay #1)</p>	<p>Read GW: “Introduction: The Writing Process” Pgs 1-8.</p> <p>Write: WLE #2, Part II</p>	***** Essay #1, First Draft due 2/24*****; (Second draft due to instructor 3/1; additional drafts/ revisions can be turned in any time, but no later than 3/17)
	M, 1/15	NO CLASS (Midwinter Break)²		
	W, 1/17	NO CLASS (Midwinter Break)		
Week 2	M, 2/22	In Class: Read: Handout “Strong Body Paragraphs”	<p>Read GW: “Description.” pgs 10-17.</p> <p>Read GW: “Once More to the Lake” by E.B. White. Pgs 24-30</p> <p>Write: WLE #3: “Responding to Descriptive Writing: E.B. White’s ‘Once More to the Lake’”</p>	
	W, 2/24	Due: Essay #1 First Draft Due for Peer	Write: Revise Essay #1 based	

¹ **How to Become a wikispaces Member and Join the course website**

- 1) To sign in to the course Website, type in the URL CUNYComposers.wikispaces.com
- 2) You will be brought to a page called “CUNY Composers” that says “**Welcome to CUNY Composers.**” In the top right corner of the page, click “Join.”
- 3) In the spaces provided, enter create a username (preferably your name), enter an email address and create a password. Make sure the box that says “Create a Wiki” is checked no for now. Follow any additional instructions and enter any additional information requested by the site.
- 4) On the left hand of the page you will find links to important class documents. Check here for important updates.

² Important Note about Midwinter Recess: Although the college is open from Tuesday 2/17 – Friday 2/20, the high schools are closed for midwinter recess and College Now courses will not meet this week.

		Review. We will work on peer reviews in class. Corbett will bring snacks	on Peer commentary and review. Second Draft Due 3/3 Read: GW: “Mantis” by Annie Dillard Write: WLE #4: “Responding to Descriptive Writing: Annie Dillard’s ‘Mantis’”	
Week 3	M, 3/1	Read: GW: “The Death of the Moth” by Virginia Woolf	Write/Revise: Second Draft of Essay #1 Due Wednesday.	NOTE: Evaluation Draft of Essay #1 is due no later than 3/17.
	W, 3/3	Due: Essay #1 Second Draft Due to Instructor. Must have First Draft and Peer Review Sheet attached BEHIND Second Draft. Must Complete Literacy Snapshot Postwrite #1 and include with second draft.	Write: WLE #5: “Writing a Descriptive Essay – Planning”	
Week 4	M, 3/8	In Class: WLE #6 – “Organizing the Think Sheet”	Write: First Draft of Essay #2 Due Monday	
	W, 3/10	Due: Essay #2: Descriptive Essay, First Draft Due for Peer Review	Read: GW: “Definition,” pgs 464-472. Read: GW: Model Definition Essay TBD Write: WLE #7: “Wiki Project Stage 1”	!!!Wiki Project MUST be completed by Midnight, Sunday March 21
Week 5	M, 3/15		Write/Revise: Second Draft of Paper #2 due to instructor on Wednesday. Read: GW: TBD	
	W, 3/17	Due: Essay #2: Second Draft due to Instructor Due: Last Day to turn in evaluation Draft of Essay # 1. Literacy Snapshot Postwrite #2 must be included with submission.	Read: GW: Model Definition Essay TBD Keep working on Wiki Project.	Note: Evaluation Draft of Essay #2 Due no Later than 4/7
	Sunday, 3/21	Due: Wiki Project Must be Complete By Midnight, Sunday, March 21		

Week 6	M, 3/22	In Class: WLE #8: “Prewriting the Definition Essay”	Read: GW: Model Definition Essay TBD	
	W, 3/24	In Class: WLE #9: “Model Definition Essay Ponderings”	Write: First Draft of Essay #3 due 4/7.	
	M, 3/29	NO CLASS (Spring Recess)		
	W, 3/31	NO CLASS (Spring Recess)		
Week 7	M, 4/5	NO CLASS (Spring Recess)		
	W, 4/7	Due: Essay #3 first draft due for peer review.	Read: GW: “Exemplification” pgs 144-151 Read: GW: “Courtship Through the ages” by James Thurber	Classes resume.³
Week 8	M, 4/12	In Class: Write: WRE #10: “Writing the World”	Write/Revise: Essay #3 second Draft due Wednesday	
	W, 4/14	Due: Essay #3 second draft due to Instructor. In Class: Read: Model Essay Handout In Class: WRE #11: “Discerning Evidence from Commentary”	Read: GW: “Causal Analysis” Read: GW: “Smart Bombs” Write: WLE #12: “Prewriting the Free Choice Essay” Write: WLE #13: “Pitching the Free Choice Essay”	Last Day to turn in Evaluation Draft of Essay #3 is 4/28
Week 9	M, 4/19	In Class: Get together with your pitch buddy and compare notes. THEN: Write: WLE #14: “Post-Pitch Ponderings: Claims and Counterarguments”	Read Handout: “Introductions and Conclusions” Read: GW: Model Essay, TBD Write: WLE #15: “The Art of the Introductory Paragraph”	
	W, 4/21	<u>Due: Essay #4 First draft due for peer review</u>	Write: WLE: #16: “Preparing to sell your stance”	
Week 10	M, 4/26	Peer Review: Your Choice (Paper 4 is a good bet though!)	Write: Essay #4 Second Draft due to Instructor Wednesday.	
	W, 4/28	<u>Due: Essay #4 Second draft due to instructor.</u> Peer Review: Your Choice.	Write: Whatever you need to write, be writing it! Start getting your Evaluation Portfolios together.	

³ Important Note: High schools do not resume classes until Wednesday April 7, however the college will resume classes on Tuesday April 6.

		Brainstorm Cover Designs for Evaluation portfolio.	Start putting together a Cover Design for Evaluation Portfolio.	
Week 11	M, 5/3	In Class: WLE: #17: “Prewriting the Cover Letter”	Don’t Procrastinate. It’s Coming. You should be revising Paper #4 if you are planning to include it in your Evaluation Portfolio. Get together two copies of your DRAFT of your Evaluation Portfolio for Wednesday for Peer Review and Norming.	Last Day to withdraw⁴
	W, 5/5	Due: Evaluation Portfolio Drafts for Peer Review and Norming		
Week 12	M, 5/10	Due: Portfolio Cover Letter for Peer Review		
	W, 5/12	DUE: Evaluation Portfolio!!!!!! Three Drafts These must have all indications of Authorship removed. This means <u>all mentions of your name must be removed from two copies of the portfolio. Where your name would normally appear on the upper right hand corner of each page, place your Portfolio ID number.</u> This is to ensure that your readers are not guided by personal feelings about you while they evaluate your portfolio.)	You have now received a copy of two student’s Evaluation Portfolios. At home, over the weekend, read the student’s work and evaluate it based on the Portfolio Scoring Criteria. Write 1-2 paragraphs justifying your score.	
Week 13	M, 5/17	Prepare for Final Exam		Last Day of Class
	W, 5/19	Final Exam in Class	Celebrate in Healthy Ways!!	

⁴ Note: Students who wish to withdraw from CN course MUST come to CN office in Carman Hall Room 189 by May 3 to fill out paperwork. Failure to do so can result in failure for the course.

Writing Log Entries

WLE #1: Encounters with the Written Word (Prewriting for Essay #1)

Homework Entry

- Please list your memorable encounters with reading. My own list will include the summer I couldn't work during which I read 50 books and decided I wanted to be a Literature Professor, the day I stayed up for 34 hours because I just couldn't stop reading *Moby-Dick*, and Adrienne Rich finally showed me how to love poetry. What novels, stories, comic books, scripts, poems, and letters have you read? Which are important, memorable? Why?
- Please list your memorable encounters with writing. My own list includes the short story about the Pike Place Market Wishing Pig I wrote in 5th grade that received honorable mention in a state writing contest, the two months I spent when I was 15 editing a memoir my aunt wrote about our Rogue River Rafting Trip, and how I discovered the joy letting myself become completely unravelled by overly ambitious research papers in graduate school. What essays, letters, stories, and applications have you written? Which are memorable? Why?

WLE #2: The Examined Life (Prewriting for Essay #1)

Part I (In Class)

- To whom else will this incident matter? Is there an audience for this piece beyond you and those duty bound to love you? Who would find a lesson, enlightenment, or validation in it? Who would get into it?
- How old were you when this happened? How does your age affect the story? Does your age matter to the telling? Why or why not?
- What else was happening at the time?
- Why have you selected this moment over the other moments you listed? Why have you chosen this story and not another?
- Where were you when this incident happened?
- Would anyone else know about this moment? What might they think?
- Is there someone who *should* know about this moment?

Part II (Homework Entry Portion)

Write as much as you can about the incident you've selected for your Literacy Snapshot.

WLE #3: Descriptive Writing: E.B. White's "Once More to the Lake"

Homework Entry

- Write a well-developed body paragraph each in response to two of the following options (You have to write 2 separate, well-developed Body Paragraphs, – see "Strong Body Paragraphs" handouts and Exercises.).
 - Language, Form, Structure #3
 - Language, Form, Structure #4

- Language, Form, Structure #5
- Ideas for Writing #1
- Ideas for Writing #3

WLE #4: Responding to Descriptive Writing: “Mantis” by Annie Dillard

Homework Entry

- Write a well-developed body paragraph each in response to two of the following options (You have to write 2 separate, well-developed Body Paragraphs, – see “Strong Body Paragraphs” handouts and Exercises.).
 - Language, Form, Structure, #2
 - Ideas for Writing #1

WLE #5: Writing a Descriptive Essay (Essay #2) : Step 1 – Planning

Homework Entry

After you have looked at and chosen an assignment options for Essay #2 complete the “Description: Planning Think Sheet”

- Before you can write your essay, you need to do some pre-writing to get your ideas on paper. There are many different ways to do pre-writing, and different ways work better for different people or different writing assignments.
- The Planning Think Sheet will guide you through the process of choosing a topic and generating ideas that you might want to use in your essay. First, write your name at the top of the Think Sheet. Then, write the topic of your essay that you chose from the Essay #2 Assignment Options.
- Planning Step 1: Your Purpose
The first question on the Planning Think Sheet is "What is my purpose for writing this essay?" It will be much easier for you to write your essay if you have an idea of *why* you are writing it and what you want to accomplish. Your purpose may change as you go through the writing process, but you should write down what you think your purpose is now to get started.
- Planning Step 2: Choosing Pre-Writing Techniques
The next step is to think about which pre-writing techniques will best help you to generate ideas for your topic. Mark the techniques you plan to use on your Think Sheet by underlining, circling, highlighting, or marking in some other way.
- Planning Step 3: Pre-Writing
Now that you have decided on a pre-writing technique (or more than one), it is time to actually do your pre-writing. This is your opportunity to put your ideas on paper to see what you know about your topic. Remember the most important rule of pre-writing--don't worry about grammar, spelling, correctness, or the difference between good and bad ideas!
- Planning Step 4: Adding Sensory Detail
Once you have generated some ideas for your descriptive essay, it is a good idea to think of sensory details that you can add to your description. something, would focus mostly on things they can see.

- Fill out the chart on your Planning Think Sheet for sensory details about the person, place, object, or animal that you are describing in your essay.

WLE #6: Writing a Descriptive Essay: Organizing your Think Sheet

In Class Entry:

- Take out the planning work you have done so far for paper #2. Now start to imagine that you need to put the essay together. Look at the planning and outlining handouts that have been distributed. How might you be able to arrange the observations you have made? Spatially, temporally, by sensory details? Devise a plan for your essay.
- You may also want to take this time to compose an introduction that really pops or grabs your reader's attention.
- When you are satisfied (or stuck), exchange papers with your group members and help one another out.

WLE #7: Wiki Project Stage 1

Homework Entry

- Please identify three or four terms you are considering as the topic of your definition essay. Next, do a little online research to determine the terms' viability. What do you find on Google? How many newspaper / journal / magazine articles have been devoted (at least partially) to the terms? Can you find images, movies, songs that address the terms. Please be *absolutely sure* to check our library databases for articles, too (a vital step in this process).

NOTE: [Instructions for checking library databases will follow.](#)

- For each of the terms you're considering, please write about 200 words on your discoveries and on each term's viability. Which will you select?

WLE #8: Prewriting the Definition Essay

In-Class Entry

Part I: Answer the Following Questions:

- Why did you select your word in the first place?
- What do you know now about your word--now that you've completed your wiki page--that you didn't know or realize or understand when you first selected it?
- Who needs to know about your word? Why?
- In which magazine or newspaper can you imagine your essay getting published? Why?
- Does your word affect the way people act? How and why?
- Should people use your word more often? less often? Why?

- Has the definition of your word changed over time? How is that change important? *Is that change important?*

Part II: Write three potential thesis statements for your definition essay: one claim of fact, one claim of value, and one claim of policy.

WLE #9: Model Definition Essay Ponderings

In-Class Entry

- What do you notice about the sample definition essay we just read in class? What works? What do you like about it? What don't you like? What about this essay do you want to mirror in your own definition essay? What do you want to avoid?
- Choose your favorite Definition Essay of those you have read at home. Why about this piece speaks to you? What do you like about it? What don't you like? What would you like to mirror? What do you want to avoid?

WLE #10: Writing the World

In-Class Entry

- Make a list of everything you did yesterday--and I do mean everything, from how often you hit the snooze button to your dinner menu. Next, identify potential research topics in that list. So you watched the Food Network all afternoon? Great! Do you think the channel offers more entertainment than it does education? What do you make of the fact that only two of the professional chefs featured are women? Into which categories might you divide the network's programs? See, and you thought you had a boring day!

WLE #11: Discerning Evidence from Commentary

In-Class Entry

- Please use one highlighter color to identify the evidence the author provides in this essay and another highlighter color to identify the commentary he/she provides. Does the author rely more heavily on one than the other? Which? Which (evidence of commentary) do you find to be more persuasive? Why?

WLE #12: Prewriting the Free-Choice Essay

Homework Entry

- Please answer the following questions for each of Free-Choice Essay topics you are considering:
 - What do you have to say?
 - Who needs to hear your argument? Why?
 - What form will your essay take?

- What will this writing you produce *do*?

WLE #13: Pitching the Free-Choice Essay

Homework Entry

Please answer the following questions for your favorite Free-Choice Essay topic:

- What might your purpose for this essay be?
- On which portion of your topic might you focus?
- How might you organize this essay?
- How might you support your claims?
- How might you conclude this essay?

WLE #14: Post-Pitch Ponderings: Claims and Counterarguments

In-Class

Record both your own answers to the following questions as well as the ideas your Pitch Partner advanced:

- What argument will your essay advance? In other words, what is your claim, your thesis statement?
- What counterarguments (oppositional viewpoints in disagreement with your claim) will you need to address and disprove?
- What evidence will you use to convince skeptical folks of your argument's validity?

WLE #15: The Art of Introductory Paragraphs

Homework Entry

Please write two different introductions for your Free-Choice Essay.

WLE #16: Preparing to Sell Your Stance

Homework Entry

Identify the audience for your Free-Choice Essay; then please answer the following questions concerning that group of people:

- What do you know about your target audience?
- What matters to your target audience? What do they value? What might they fight for?
- What do you think they read? Why?
- How can you hook them with your essay?
- How can you persuade them with your essay?

WLE #17: Prewriting the Portfolio Cover Letter

In-Class Entry: TBD

Essay Assignment #1: Literacy Snapshot

Your first essay offers a opportunity to identify and isolate a meaningful encounter with the written word—a moment when something you read or something you wrote made a difference in who you are, how you act, what you believe, or what you know.

The LitSnap is, by definition, a short essay: 2 pages minimum. In the same way that “a picture is worth a thousand words,” your snapshot will focus on a single moment of revelation, but it will also capture the “before” and “after” in such a way as to reveal the momentousness of that moment.

Some Ideas to Consider:

- * Write about a reading or writing “failure” that was really a gift in disguise.
- * Write about a time when writing or reading helped you to find or flee from something
- * Write about a time when writing or reading gave you the courage to stand up for something or someone.
- * Write about a time you were really proud—*really* proud—of something you’ve written or read. You could also write about a time when your writing or reading shamed you.
- * Write about a time when writing or reading brought you closer to someone or pushed you further away.
- * Write about a time when writing or reading changed the outcome of something in your life or in the life of someone close to you.

Thinking Ahead to Portfolio: Some Warnings

- * This piece must stand on its own. In other words, portfolio readers who don’t know you *or* the assignment must be able to understand and appreciate the tale you tell.
- * Portfolio readers—rightly—hate the from-this-I-learned conclusion and the have-you-ever-wondered introduction. Don’t *tell* your readers what you figured out; recreate the event to *show* your a-ha. Think film, not police report.

Reminders:

- * Attached are copies of the Essay Postwrites (for second and third drafts) and a copy of the Peer Review worksheet that will be completed by your writing group members. You will want to look at these carefully to assure that you are giving attention to the same criteria that your instructor and peer reviewers will be using to evaluate your drafts.
- * Essay Postwrites must be handed in with your second and third drafts. Essays submitted without postwrites will NOT be accepted.
- * Essays that fail to meet the minimum length requirement will not be accepted. See Formatting rules for clarification.

Literacy Snapshot Postwrite #1: Second Draft

(Must be handed in to instructor along with second draft. Use back if necessary.)

Name: _____ Date: _____

Paper Title: _____

1. Please list EVERY stage through which you have walked the paper. How have those steps changed the paper?

2. Did you try anything new as you produced this paper (a new prewriting strategy, writing technique, point of view)? Why or why not, please? If you did experiment, how do you feel about the results?

3. What works in this paper? What do you like about this current draft?

4. On what do you want me to focus during my reading of the essay? In other words, which elements of this draft concern you; about which of your decisions you uncertain? On which SPECIFIC questions should we I focus?

(I acknowledge my debt to Nedra Reynolds and her book *Portfolio Teaching: A Guide for Instructors* (Bedford/St. Martin's, 2000).)

Instructor Use Only

Postwrite Score: 0-----1-----2-----3-----4-----5

Dismal

Exceptional

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Literacy Snapshot Postwrite #2: Evaluation Draft

(Must be handed in to instructor along with third draft. Use back if necessary.)

Name: _____ Date: _____

Paper Title: _____

1. What issues (if any) did you run into revising your essay?

2. How have these changes affected your paper as a whole?

3. What do you know now that you didn't know before?

4. What state do you think your paper is now?

Early: Topic identified; still in search of a clearly articulated focus or purpose.

Middle: Focus and purpose clearly established; logical, clear organization established OR ideas fully developed and supported.

Late: Fully focused, organized, and developed; requires attention to editing and stylistic issues only before it is eligible for portfolio.

Why?

5. What steps remain between this draft and a portfolio draft? (Continue on back if necessary)

(I acknowledge my debt to Nedra Reynolds and her book *Portfolio Teaching: A Guide for Instructors* (Bedford/St. Martin's, 2000).)

Instructor Use Only

Postwrite Score: 0-----1-----2-----3-----4-----5

Dismal

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Essay Assignment #2: Descriptive Essay

Your second essay will provide you the opportunity to show off what you have learned about descriptive techniques, such as creating dominant perceptions, setting a mood or tone, using specific details, and providing sensory perception details. Choose from Options A-E below. (If E, your MUST write a one paragraph proposal describing your intended object of description and why you are so keen to describe it. You will be required to SHOW in your Working Portfolio all of the planning steps you go through (WLEs #5 and 6 plus the Descriptive Essay Planning Think Sheet.) You will work on these at home and in class and you will need to be able to show all the steps of your prewriting and planning because, as we have discussed, writing is a process.

The length of your Descriptive Essay must be a minimum of 2 ½ pages. The third must contain no fewer than 13 lines. Papers shorter than 2 ½ pages will not be accepted.)

Option A: Describing a Place

Choose a place to describe. This can be your favorite place, your least favorite place, a place you go often, a place where you spend a lot of your time, a place that you have only seen once, a place that you never want to return to again, a place that holds happy or sad memories for you, or a place that you dream about. It can be your bedroom, your house, your classroom, a street corner, a beach, a library, a grocery store, a park, a museum, a city, or any other place you can think of.

Option B: Describing a Person

Choose a person to describe. This can be a person you know well, a person you only met yesterday, a person you love, a person you despise, a person you would like to meet, or a person you hope you will never meet. It can be someone you remember fondly from childhood, someone who made you afraid, someone you had a crush on, or someone who hurt you. It can be your son, your mother, your best friend, your roommate, your next-door neighbor, an interesting stranger you saw on the bus this morning, your ideal husband or wife, the worst or best teacher you've ever had, or anyone else you can think of. If you are having a difficult time choosing a person to describe, go to the Pre-Writing Techniques Tutorial for some help.

Option C: Describing an Object

Choose an object to describe. This can be an object you see often, an object you love, an object you wish didn't exist, an object you can't live without, or an object you wish you had. It can be your most valuable possession, something you can't get rid of, something you inherited, something your boyfriend or girlfriend gave you, something you have had since you were a child, or something you have had for only a week. It can be your car, your favorite shirt, a gift your mother gave you, a painting you love, a trophy you won, or any other object you can think of. If you are having a difficult time choosing an object to describe, go to the Pre-Writing Techniques Tutorial for some help.

Option D: Describing an Animal

Choose an animal to describe. This can be your favorite type of animal, an animal that you cannot stand, an animal you think is beautiful, or an animal that you think is ugly. It can be an animal that you have raised, an animal that makes a good pet, an animal that would not make a good pet, or an animal that you have strong memories about. It can be your pet dog,

cat, iguana, alligator, tarantula, or fish, or it can be a general type of animal such as the pirhana, the cheetah, the rat, the kangaroo, or any other animal you can think of.

Option E: Your Idea

Choose another topic that fills the assignment. If you want to describe something that is not in the categories listed above, talk to your teacher to see if your brilliant idea will also fill the assignment.

Thinking Ahead to Portfolio: Some Warnings

- * This piece must stand on its own. In other words, portfolio readers who don't know you *or* the assignment must be able to understand and appreciate the tale you tell.
- * Portfolio readers—rightly—hate the from-this-I-learned conclusion and the have-you-ever-wondered introduction. Don't *tell* your readers what you figured out; recreate the event to *show* your a-ha. Think film, not police report.

Reminders:

- * Attached are copies of the Essay Postwrites (for second and third drafts) and a copy of the Peer Review worksheet that will be completed by your writing group members. You will want to look at these carefully to assure that you are giving attention to the same criteria that your instructor and peer reviewers will be using to evaluate your drafts.
- * Essay Postwrites must be handed in with your second and third drafts. Essays submitted without postwrites will NOT be accepted.
- * Essays that fail to meet the minimum length requirement will not be accepted. See Formatting rules for clarification.

Description: Planning Think Sheet

(Include with Essay Postwrites when turning in second Draft. Use an additional piece of paper to expand)

My Topic:

1. What is my purpose for writing this essay?

2. Which pre-writing technique(s) will I use to generate ideas?

freewriting	charting
brainstorming	Wh- questions
listing	cubing
clustering	free association
looping	structured questions
discussing	imaginary dialog
reading	audience shift

3. What do I know about my topic?

On another sheet of paper, use the pre-writing technique(s) you marked above to generate ideas about your topic. When you are finished, staple your paper to this Think Sheet.

4. What sensory details can I think of that I might want to put in my essay?

One very important part of a description is **sensory detail**. Think carefully about all the sensory details you can use to describe your person, place, object, or animal. Write them in the chart below or on your pre-writing paper:

Sight:

Sound:

Touch:

Smell:

Taste:

Emotion:

When you have finished this Think Sheet, you should be ready to go on to Writing Exercise 2: Organizing Think Sheet.

Descriptive Essay Postwrite #1: Second Draft

(Must be handed in to instructor along with second draft. Use back if necessary.)

Name: _____ Date: _____

Paper Title: _____

1. Please list EVERY stage through which you have walked the paper. How have those steps changed the paper?

2. Did you try anything new as you produced this paper (a new prewriting strategy, writing technique, point of view)? Why or why not, please? If you did experiment, how do you feel about the results?

3. Compared to the examples of description we have read in class, how well do you think yours matches up? Which elements of your descriptions work the best? Which do you feel need the most work.

4. What works in this paper? What do you like about this current draft?

5. On what do you want me to focus during my first reading of the essay? In other words, which elements of this draft concern you; about which of your decisions you uncertain? On which SPECIFIC questions should I focus?

(I acknowledge my debt to Nedra Reynolds and her book *Portfolio Teaching: A Guide for Instructors* (Bedford/St. Martin's, 2000).

Instructor Use Only

Postwrite Score: 0-----1-----2-----3-----4-----5

Dismal

Exceptional

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Descriptive Postwrite #2: Evaluation Draft

(Must be handed in to instructor along with third draft. Use back if necessary.)

Name: _____ Date: _____

Paper Title: _____

1. What issues (if any) did you run into revising your essay?

2. How have these changes affected your paper as a whole?

3. What do you know now that you didn't know before?

4. What state do you think your paper is now?

- Early: Topic identified; still in search of a clearly articulated focus or purpose.
- Middle: Focus and purpose clearly established; logical, clear organization established OR ideas fully developed and supported.
- Late: Fully focused, organized, and developed; requires attention to editing and stylistic issues only before it is eligible for portfolio.

Why?

5. What steps remain between this draft and a portfolio draft? (Continue on back if necessary)

(I acknowledge my debt to Nedra Reynolds and her book *Portfolio Teaching: A Guide for Instructors* (Bedford/St. Martin's, 2000).

Instructor Use Only

Postwrite Score: 0-----1-----2-----3-----4-----5

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Essay Assignment #3: Definition Essay

Your second essay offers you the opportunity to parlay all you learned in constructing your wiki page into an essay that takes a stand on the word you selected.

The definition essay is a persuasive essay: one that extends a single claim about the word—your *informed* opinion about the word—and that provides sufficient proof to illuminate and bolster that claim (or thesis statement). I suspect this essay will run anywhere between four and eight pages.

Some Ideas to Consider:

- * Write about how your word has affected human behavior.
- * Write about what your word's use says about the society in which it is used.
- * Write about why your word should be used *more* often.
- * Write about why your word should be used *less* often.
- * Write about why your word should be used differently.

Selecting a Claim:

- * Do you wish to argue that something is, was, or will be true about your word? If so, you want a claim of fact.
- * Do you wish to argue that something is good or bad, beautiful or ugly, right or wrong, ethical or unethical about your word? If so, you want a claim of value.
- * Do you wish to argue that something about your word should change? If so, you want a claim of policy.

Thinking Ahead to Portfolio: Some Warnings

- * Please eschew the phrases “what most people don't know” and “most people think” and the like—unless you have considerable proof to back up that claim. Prefer, instead, examples from your own reading and research to show the misinterpretation you wish to correct.
- * Please imbed in your essay the reason for its existence. Portfolio readers brook very few hey-check-out-this-word essays.

Getting Started: Prewriting

- * Why did you select your word in the first place?
- * What do you know now about your word--now that you've completed your wiki project--that you didn't know or realize or understand when you first selected it?
- * Who needs to know more about your word? Why?
- * In which magazine or newspaper can you imagine your essay getting published? Why?
- * Does your word affect the way people act? How and why? (Or how come and why not?)
- * Should people use your word more often? less often? Why?
- * How has the definition of your word changed over time? How is that change important? IS it important?

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Definition Essay Postwrite #2: Evaluation Draft

(Must be handed in to instructor along with third draft. Use back if necessary.)

Name: _____ Date: _____

Paper Title: _____

1. Please list the stages through which you have walked the paper thus far—every revision, every DECISION—and discuss the specific ways those alterations affected the paper.

2. What issues (if any) did you run into while writing this essay that may have been new experiences with writing?

3. Name something (or a few things) you now know about writing that you did not know before.

4. Who is your audience? Why have you selected this audience, and how does this selection affect the paper's content and delivery?

5. What state do you think your paper is now? Why?
 - Early: Topic identified; still in search of a clearly articulated focus or purpose.
 - Middle: Focus and purpose clearly established; logical, clear organization established OR ideas fully developed and supported.
 - Late: Fully focused, organized, and developed; requires attention to editing and stylistic issues only before it is eligible for portfolio.

Why?

6. What steps remain between this draft and a portfolio draft?

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Essay Assignment #4: Free-Choice Essay

Your final essay is a chance to employ the skills you have developed throughout the semester to make your writing do what *you* want it to do. After working on different kinds of analytical writing (personal reflection, research, definition, etc.), this essay provides you with the opportunity to create your own writing prompt and to choose your own topic for an essay. For those of you who have a million paper topics rolling around in the back of your heads, this will be a welcome opportunity. For those of you who struggle to find paper topics, this will present more of a challenge--but I assure you that your brain and experience are unique and that there are *many* profound insights the world can gain from learning how you break down and make sense of an issue. Choosing your own essay idea allows you to use your skill at writing to achieve what you want it to, so choose carefully to make sure you like it.

You will have to pitch your essay idea to your instructor and peers: you will have to convince us of its potential. Remember that the essay must be a claim-driven analysis.

Some Ideas to Consider:

- * Choose an interesting topic and angle from your Writing the World WLE.
- * Choose a topic that has come up in one of your other classes (or in your life, the world, etc.) that you want to take a stand on.
- * Analyze a local event, controversy, organization, institution, or place to advance an argument about it.
- * Analyze a certain film, event, issue, or place and explain how it has effected you and your life (in a way that makes your audience care... not journal writing).
- * Use an assignment that you thought sounded interesting from someone you know in another English 100 course. You will have to get the assignment sheet.

Thinking Ahead to Portfolio: Some Warnings

- * If this essay contains an element of personal reflection, it may be too similar to the style of writing in your Literacy Snapshot. You will not be able to use both essays for portfolio.
- * Please don't forget that this is still analytical writing that will need to be in-depth but still unified to make a particular point to a purposefully chosen audience.

Getting Started: Prewriting

- * What do you have to say?
- * Who needs to hear your argument? Why?
- * What form will your essay take?
- * What will this writing you produce *do*?

Reminders:

- * Attached are copies of the Essay Postwrites (for second and third drafts) and a copy of the Peer Review worksheet that will be completed by your writing group members. You will want to look at these carefully to assure that you are giving attention to the same criteria that your instructor and peer reviewers will be using to evaluate your drafts.
- * Essay Postwrites must be handed in with your second and third drafts. Essays submitted without postwrites will NOT be accepted.
- * Essays that fail to meet the minimum length requirement will not be accepted. See Formatting rules for clarification.

Free-Choice Essay Postwrite #1: Second Draft

(Must be handed in to instructor along with second draft. Use back of page if necessary)

Name: _____ Date: _____

Paper Title: _____

1. Why have you selected this topic for your free-choice essay? What purpose do you have for writing?

2. Please describe your development strategy. How have you balanced evidence and commentary, and how did you decide what kinds of examples to use?

3. Please identify your audience for this essay. (If you say “everybody” or “the American public” or “people who don’t know about my topic,” I WILL flick you in the forehead. I’m serious.) You might be helped by thinking about the following questions: Who needs the information you present in your argument? Who can benefit from what you have to say? Whose actions need to change?

4. What do you like about what you've accomplished so far?

5. What will you do to with/to/for the essay next?

6. On which SPECIFIC questions should I focus during my reading of this draft?

(I acknowledge my debt to Nedra Reynolds and her book *Portfolio Teaching: A Guide for Instructors* (Bedford/St. Martin's, 2000).

Instructor Use Only

Postwrite Score: 0-----1-----2-----3-----4-----5

Dismal

Exceptional

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Free-Choice Essay Postwrite #2: Evaluation Draft

(Must be handed in to instructor along with Third draft)

Name: _____ Date: _____

Paper Title: _____

1. Please list the stages through which you have walked the paper thus far—every revision, every DECISION—and discuss the specific ways those alterations affected the paper.

2. What issues (if any) did you run into while writing this essay that may have been new experiences with writing?

3. If those issues you describe in #2 above were problems, please describe how you solved them. If those issues were discoveries, please describe how you discovered them.

4. Who is your audience? Why have you selected this audience, and how does this selection affect the paper's content and delivery?

5. What state do you think your paper is now? Why?

- Early: Topic identified; still in search of a clearly articulated focus or purpose.
- Middle: Focus and purpose clearly established; logical, clear organization established OR ideas fully developed and supported.
- Late: Fully focused, organized, and developed; requires attention to editing and stylistic issues only before it is eligible for portfolio.

Why?

6. What steps remain between this draft and a portfolio draft?

(I acknowledge my debt to Nedra Reynolds and her book *Portfolio Teaching: A Guide for Instructors* (Bedford/St. Martin's, 2000).

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Postwrite Score: 0-----1-----2-----3-----4-----5

Dismal

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Evaluation Portfolio Guidelines

- * A complete portfolio consists of one cover letter and three to four (3-4) pieces written expressly for English 110.
- * At least two submissions must include sustained, substantial analysis. The cover letter must also reveal sustained writing self-awareness.
- * Neither poetry nor fiction may be included in the portfolio.
- * **Your portfolio must contain a minimum of 12 full pages** (excluding works cited pages). Please note:
- * Partially filled pages are counted as *fractions* of pages. This includes pages with extra lines around titles and between paragraphs.
- * A page in single-spaced documents (like letters) is counted as one page, not two.
- * Portfolios that fall below twelve full pages of text will not be accepted.
- * Essays / papers must be double spaced; letters must be single spaced.
- * Be sure to make your font a 12-point version of Times New Roman and to maintain one-inch margins on top, bottom, and sides.
- * Your portfolio number and a page number must appear within the header (top margin, ½ inch from top edge of paper) of every page in your portfolio. This information must be typed.
- * NOTE: Your name should not appear in the top right corner, nor anywhere else in your portfolio. You will likely want to do a search for your own name (first and last) in your word processor to ensure that your portfolio cannot be linked to you by name. This is important to ensure fair scoring of your work by your classmates.
- * Please number each page in your portfolio consecutively. That is, if your cover letter is two pages long, the cover letter's second page becomes page 2; then the first page of the first submission becomes page 3, the second page of the first submission becomes page 4, and so on.
- * Eliminate the additional header information that was included when original drafts were submitted. This means that the first page of each new essay should not include your name, date, teacher's name, assignment title, etc in the top right corner. It should only include the essay's title and your Portfolio ID number and consecutive pagination in the top right corner.
- * In double-spaced texts (like essays), indent the first line of each paragraph with the tab key. Do not skip additional lines between paragraphs. In single-spaced texts (like letters), do not indent the first line of the paragraph; instead, separate the paragraphs by a single blank line.
- * Each submission that includes research must have **its own** in-text and bibliographical reference section. If the works cited fits on the bottom of that essay's last page, please use that space rather than devote a new page to it.
- * Please include only final drafts in your portfolio and only one copy of each submission. In other words, do not include previous drafts as you would in a working portfolio.

- * Staple individual submissions separately in the upper left-hand corner (no paper clips, please).
- * Present your portfolio in an 8½ x 11 inch manila folder (no envelopes, report covers, or PeeChee folders, please). On the folder's tab, clearly print your portfolio number in ink.
- * **Late portfolios CANNOT be accepted.**
- * See Example of formatting in Appendix.

Evaluation Portfolio Cover Letter

Cover Letter Content

Your portfolio cover letter **must meet *all* of the following criteria:**

- * Be two to three pages long; in other words, it must be over one page in length but must not exceed three full pages.
- * Identify each of the portfolio's submissions--by *title*, not by genre--and explain the writer's reasoning behind selecting and ordering those submissions.
- * Demonstrate sustained writing self-awareness: provide evidence of the writer's ability to be reflective about her/his own writing strengths and weaknesses and the writer's awareness of his/her writing process.
- * Make specific claims about the writer's strengths and weaknesses and point to specific examples from the portfolio submissions that prove the writer's assertions about her/his writing.
- * Demonstrate an awareness of what the writer has learned or of his/her own development as a writer.
- * Demonstrate knowledge of the writing, revising, and editing process by showing how this knowledge applies to the essays in the portfolio.
- * Avoid extensive summary, providing instead an analysis of the writing contained in the portfolio.

Your cover letter **should also include *some*** of the following (covering all of them would exceed the cover letter's three-page minimum requirement!):

- * Reveal the ways in which you continue to work at recognizing and rectifying your writing weaknesses.
- * Discuss what you have learned about the topics—readings, writings, themes—your course addressed this semester.
- * Discuss your strategies for writing and revising and point to specific examples in the essays for how those strategies affected the essay.
- * Detail the process by which you solved a writing problem.
- * Reflect on the ways in which you have written/revised to accommodate audience needs, expectations, and/or values.
- * Discuss and provide examples of patterns in your writing.

Talk to your instructor about how much background information you should provide about your submissions.

A passing portfolio is one that convinces both your two reviewers of two features: that the writer can successfully compose college-level essays and that the writer knows enough about writing to continue improving that skill.

The portfolio's papers should show the former; the portfolio's cover letter should show the latter.

Formatting the Cover Letter

- * Maintain approximately 1-inch top, bottom, and side margins.
- * Insert or write your name and the page number within the header (top margin).
- * The letter should be formatted like a standard business letter and include the following left-justified information:
 - * The **portfolio's submission date** should appear on the letter's first line. *Skip two lines (hit the "Enter" key three times), and then type:*

Professor Corbett Treece
Lehman College/College Now
Carman Hall 250, Bedford Park Blvd. West
Bronx, NY 10468

Skip two lines (hit the "Enter" key three times), and then type:

- * The **salutation**:
Dear Professor Treece:

Skip one line (hit the "Enter" key two times), and then type your cover letter.

- * Please note that business letter format requires single-spaced text. To begin a new paragraph, simply skip one line (hit the "Enter" key twice); do not indent the first line of the paragraph.
- * Close the letter with an appropriate ending (Sincerely, etc.) and your name.

Evaluation Portfolio Scoring Guide

Upper-range portfolios demonstrate a degree of proficiency at organizing, developing, and conveying in standard written English the writer's ideas to an appropriate audience; the portfolio provides evidence of a suitable degree of writing self-awareness.

A **6 portfolio** demonstrates exceptional writing competence but may exhibit minor lapses in one of the items below. A portfolio in this category:

- * shows clarity, depth, and complexity of thought
- * explains or illustrates key ideas clearly with a good deal of elaboration and specificity
- * shows syntactic variety and demonstrates a sophisticated command of language appropriate to the audience
- * is generally free from errors in mechanics, usage, and sentence structure
- * A Score of 6 is equivalent to an A+.

A **5 portfolio** demonstrates strong writing competence but may have minor lapses which are not serious enough to confuse the reader. A portfolio in this category:

- * shows clarity of thought, with some depth or complexity
- * is overall well organized and developed with a moderate amount of elaboration and specificity
- * shows some syntactic variety and displays a strong command of language appropriate to the audience
- * is generally free from errors in mechanics, usage, and sentence structure
- * A Score of 5 is equivalent to an A-

A **4 portfolio** demonstrates adequate writing competence but may contain more frequent lapses than the 5 or 6 portfolio. A portfolio in this category:

- * shows clarity of thought but may show less evidence of depth or complexity
- * explains or illustrates key ideas with some elaboration and specificity
- * is generally unified, organized, and coherent, generally supporting ideas with reasons and examples
- * shows adequate command of language usually appropriate to the audience
- * may have some errors, but generally demonstrates control of mechanics, usage, and sentence structure
- * A grade of 4 is equivalent to a B

Lower-range--or *developing*--portfolios demonstrate a degree of difficulty at organizing, supporting, or conveying in standard written English the writer's ideas to an appropriate audience.

Category 2 or 3 portfolios that demonstrate **strong** writing self-awareness may be scored one point higher.

A **3 portfolio** demonstrates developing competence but is flawed in some significant way(s). A portfolio in this category reveals *one or more* of the following weaknesses:

- * shows clarity of thought but exhibits some difficulty with focus or unity

- * develops major ideas somewhat but supports generalizations with little or with superficial elaboration or specificity
- * employs limited vocabulary or poor word choices sometimes inappropriate for the audience
- * has a pattern or accumulation of errors in mechanics, usage, or sentence structure
- * A Score of 3 is equivalent to a C.

A 2 portfolio demonstrates limited competence and is seriously flawed. A portfolio in this category reveals *one or more* of the following weaknesses:

- * shows problems with clarity or coherence
- * lacks development of major ideas; may not explain but simply repeat them
- * has very weak organization
- * employs limited vocabulary or poor word choices frequently inappropriate for the audience
- * has numerous errors in mechanics, usage, and sentence structure
- * A Score of 2 is equivalent to a D.

A 1 portfolio demonstrates fundamental deficiencies in writing skills. A portfolio in the category persistent writing errors or is considerably underdeveloped.

A Score of 1 is equivalent to an F.

A 0 portfolio fails to meet submission requirements. It may lack a cover letter, or it may include too few or too many submissions, or it may include too few pages.

A Score of 0 is equivalent to an F.